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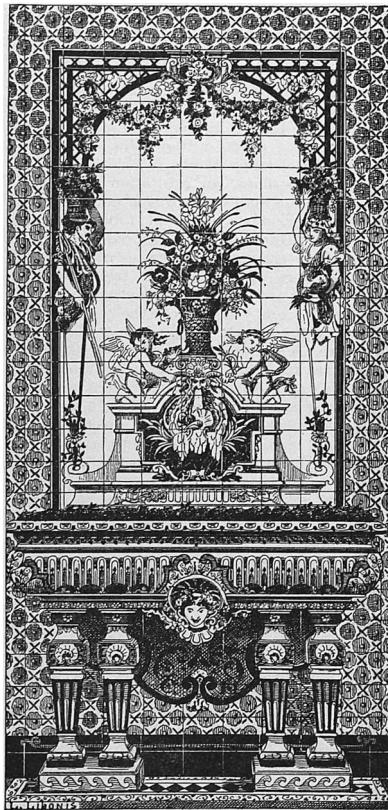
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AN EXAMPLE OF FRENCH TILE DECORATION.

PANEL AND BORDER DESIGNS.

(SEE OPPOSITE PAGE).

THE page shown opposite, embracing some nine distinct designs for borderings and panels, will be found to contain very much that is valuable and suggestive to the decorator. Each separate piece has about it, aside from its mere decorative beauty, an appropriateness to the purpose for which it is intended, that adds very materially to its interest.

The upper border or frieze, for seaside cottage, is made up of the long wave and the sporting tendencies of the sea-horse, with star and jelly fish and sea growth of various kinds. The treatment suggested for this frieze is a light blue ground, leaving the sea-horse in bronze, outlined in brown, the waves in light and pea-green and defined in gold, the jelly fish in light cream with bronze outline, and the star fish in Naples yellow.

The second border, intended for a bedroom, and showing a profile head and crescent, with figures holding stars aloft, should be treated with a dark blue background, the figures in light blue, with stars of gold, the crescent moon in gold and profile flat flesh tint with brown outline, the bats in bluish brown.

The small panel, in form of a four-leaved clover, bearing a head of Mercury and other symbols, is adapted for office decoration.

The center panel, of female figure on wave, with fitting surroundings, is suitable for a yacht. This should be carved in mahogany.

The poppy panel, showing that flower, may be best employed in a bedroom, having a gold background, the flower in orange red, the leaves light olive green, outlined with a hair line in brown.

The remaining pieces show very well in their design the use to which it is intended to put them, the female faces arranged in a border would serve for a ladies' boudoir; the lower panel, showing fish, would be suited to a sea-side cottage; the panel bearing the word "Welcome" is for a vestibule, while the lower one of all, showing medals, would look well in a parlor.

AT an auction sale of pictures in this city recently, the auctioneer described a Thomas Cole as an "old master," and no one in the audience corrected or smiled at him. The Cole, which was an excellent landscape on a panel about twelve by fourteen inches and of undoubted authenticity, sold for \$12.00 with its frame.

WHILE fortunate in the possession of many art donations of serviceable kind, Vassar College has hardly secured a work of greater interest than one of the prints of the most remarkable of any of the sets of engravings from Michael Angelo's Last Judgment, which is held in charge by the art director of the institution, Mr. Henry Van Ingen, as a gift from Dr. McSweeney, a Roman Catholic priest. The engraving is that formed of fifteen plates, united into one, and published by C. M. Metz in 1808, the plates representing the related groups of the composition, being of correspondingly early date, but of different authorship, as is evident from the handling. In providing a copy of the great work before any changes were made in adding drapery to the figures, this engraving only fulfills the same office as the early copies in oil, as well as many other prints great and small, with also sketches by Michael Angelo himself of some of the groups forming the great work on which he labored for eight years. Vasari passes over the engravings as too numerous to be specified, and this conglomerate print, noticed by his translator, Mrs. Foster, as the largest ever published, was conceived long subsequent to his day. As measured by Mr. Van Ingen its dimensions are 42 by 48 inches. From works of this class undoubtedly is to be gathered at the present day much the more correct idea of the original in its early state. Among these a print in the Berlin Museum is considered by Grimm to show most happily the separation of groups and figures by their distinction of color, of which the delicate variations among the nude figures are wholly lost. It is well known that beyond the effect of the painted drapery which has been added, this work is in the saddest of all sad states of fresco painting in the sixteenth century, although the artist tried unusual measures for its preservation. He endeavored, as we are informed by Vasari, to protect it against the dust by giving the surface of the wall a trifling inclination forward. An addition was made, he says, to the wall of the chapel, a sort of escarpment, carefully built of well burnt and nicely chosen bricks, and projecting half a braccio at the summit; in such sort that no dust or other soil could lodge on the work. In so great a height as that of the wall of the Sistina this inclination is scarcely perceptible, and Grimm says that it did not strike him. The latter author concluded that with all the accidental ravages, the greatest evil was that intentionally done to the work in covering the nakedness of the figures which had been deemed offensive, so that at the present day scarcely a figure is wholly devoid of all garment. The view of the Pope on this point, in harmony with that of Michael Angelo, is well suggested by an anecdote in connection with Vasari's account. According to this writer the artist had brought three-fourths of the work to completion when Pope Paul went to see it; and Messer Biagio da Cesena, the master of ceremonies, a very punctilious man, being in the chapel with the Pontiff, was asked what he thought of the performance. To this he replied that it was a very improper thing to paint so many nude forms, all showing their nakedness in that shameless fashion so highly honored a place; adding that such pictures were better suited to a bath-room or a roadside wine shop than to the chapel of a pope. Displeased by these remarks, Michael Angelo resolved to be avenged. Messer Biagio had no sooner departed than the artist drew his portrait from memory without requiring a further sitting, and placed him in hell under the figure of Minos, with a great serpent wound round his limbs and standing in the midst of a troop of devils; nor did the entreaties of Messer Biagio to the Pope and to Michael Angelo that this portrait might be removed, suffice to prevail on the master to consent, and it was left as first depicted. It is not, however, this writer himself but his commentator who adds that the Pope was said to have replied to Messer Biagio's plaints, by the comforting assurance that "If the painter had put thee into purgatory I would have done all I could for thee, but since he hath sent thee to hell, it is useless for thee to come to me, since thence, as thou knowest, *nulla est redemptio*." It was on Christmas day that the great work was given to public view, Vasari thinks in 1541, when he went from Venice, where he was that year, to Rome to see it, and was "utterly astounded thereby." As numerous as have been the reproductions from it, the descriptions since that day have been far more vastly multiplied, and it is to be doubted if any new idea regarding it can ever rise in the human mind.

A CLUSTER of half a dozen Chianti bottles, of different sizes, with their picturesque casings of woven rush or grass, forms an artistic and appropriate addition to the decoration of a dining-room, especially if suspended over the sideboard.

MARQUAND COLLECTION OF ELECTROTYPE.

MR. Henry Marquand has again been the benefactor of the Metropolitan Museum and of the public, in contributing to the loan exhibition his fine collection of electrotypes. These fill four rows of cases and some of the wall spaces. This enumeration will give some idea of the extent of the collection. Its value cannot be so easily summed up. The articles consist of tankards, vases, cups, salvers, shields and numerous pieces for useful and ornamental purposes, and illustrate German, English, French, Italian and Russian work. The pieces almost exclusively are electrotypes of works in silver gilt, found in Russia, and for the most part are found either in the Kremlin or the museum at Tourkoe Selo. The work is chiefly repoussé, and of the most elaborate description. It is impossible to particularize, but a Russian salver, unusually large, with a richly ornamental border, should be mentioned, in the center of which is a battle-scene, with some of the figures in high relief, holding spears, detached from the body of the work. There is also a large German salver of silver gilt, with a battle scene in low relief, almost daintily wrought. The opportunities to the student in metals for comparing the work and styles of different countries should be taken advantage of, and especially should be noticed the boldness and richness of the Russian work, and the curious admixture of refinement with barbaric ornament. The catalogue, unfortunately and as too frequently happens, is too costly for the use of those persons to whom it would be of most benefit.—M. G. H.

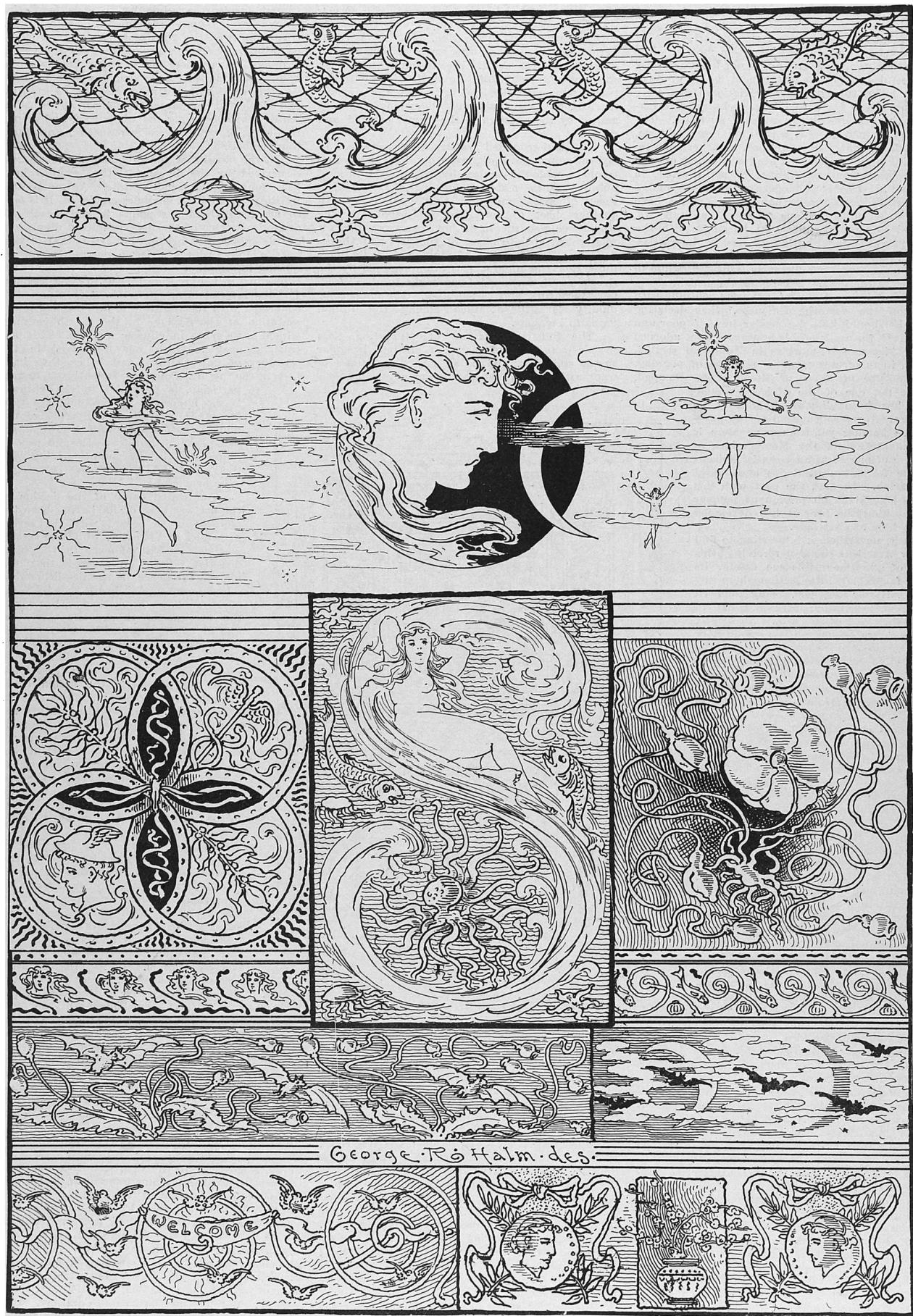
TRANSPARENT and opaque enamels are more resorted to than ever as accessories of decoration on metal. The transparent enamels which are charged with metallic oxides of gold, silver, copper, cobalt, etc., produce fine effects applied as pigments to fill the grooves cut in the metal, the metal adding its own brilliant tones to their translucent colors. In jewelry the antique style is now dominant. There is about it a decided massiveness. Heads of lions, tigers, and bears, masques, gargoyles, Roman and Grecian coins, figure on bracelets and other articles in oxidized silver or gold. This is a time when helmed Amazons guard trinkets and centaurs keep watch over jewel cases, when metallic heads of birds with jeweled eyes are set on bodies of tinted glass, and charges of cavalry in brass are deemed appropriate covers to mounted horns.

THE accusation has been repeatedly brought against a certain famous decorator in this city that he is guilty of the boldest plagiarisms in connection with his designs. On several occasions the charge has even been proven. He has, however, at least one noteworthy example for an excuse. Haydon, in his "Table Talk," says: "Chantrey made his fortune by those two children in Lichfield Cathedral. One day, calling on him, I was shown into his work-room, and on a table I saw a design for these very children, by Stothard. I could swear to it." However, if Chantrey robbed a brother artist of an idea, he gave art a great deal in return. The interest on the fortune he bequeathed to the Royal Academy now amounts to nearly \$20,000 a year.

THE sale of Mr. George I. Seney's pictures is announced to take place next January. They were accepted by the Metropolitan Bank as collateral for \$350,000 of his indebtedness to that institution incurred while he was its president. The valuation was his own, and it will certainly not be reached in the sale. Mr. S. P. Avery will have charge of that event, which will be one of the most important of its kind which has ever occurred here.

THE annual election of officers for the Gotham Art Students took place on the last Tuesday in October in the club rooms, No. 17 Bond Street. John S. Short was elected president; George F. Crouch, secretary; John F. O'Sullivan, assistant secretary, and Louis Baur, treasurer. The Art Talks of Mr. Shirlaw were recommended on Tuesday evening, October 31, for the season, to a large class.

A DELIGHTFUL *bon mot* is reported of the little daughter of W. K. Vanderbilt. After taking her refreshments for a week in the Gothic dining-room of the paternal mansion on Fifth Avenue, she asked: "Mamma, will we always have to eat our meals in church?" The reply is not reported.



George R. Halm des.

A NUMBER OF SUGGESTIONS FOR BORDERS AND PANELS, BY GEORGE R. HALM.
(For description see opposite page.)